

AUCKLAND CITY ART GALLERY

QUARTERLY



J.M. W. TURNER

Yachts at Cowes

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FIRST NUMBER

This is the first number of *Quarterly* to be published by the Gallery. We hope in subsequent issues to include articles on works in the permanent collection, forthcoming exhibitions, alterations and additions to the building, and many other aspects of the Gallery's activities.

AUCKLAND GALLERY ASSOCIATES

The Associates have recently embarked on an active programme of activities. The general air of these meetings is informal and coffee is served as a conclusion. The subscription is low and not only will the subscriber be able to join in these activities but will assist the Gallery in acquiring from time to time additions to the collection. A recent bulletin from the Art Museum at Worcester, Massachusetts, informs us that their membership is now 3,400 drawn from a population of 300,000, one hopes therefore that Auckland may do the same.

It is hoped that those who subscribe to the *Quarterly* will join the Auckland Gallery Associates. For those who are not resident in Auckland there is the very reasonable Country Member's subscription of 10/- a year. Single copies will be available at 1/6.

BUILDING IN PROGRESS

From now until well into 1957, extensive re-roofing and decorating will be taking place in the Gallery. (Details of which may be seen on page five.) We must therefore ask our visitors' indulgence for any inconvenience they may be put to. These alterations will not, however, curtail our programme of exhibitions.

J.M.W. TURNER, R.A. (1775-1851)

YACHTS AT COWES Oil on canvas 13 x 20 ins
Signed *Cowes J.M.W. Turner 1835*

This delightful oil sketch by Turner was purchased by the Committee from a New Zealand source in 1955. Although in an advanced state of deterioration, our restorer, Mr. Lloyd, cleaned it and now it is as fresh looking as it would have been when it was painted.

This sketch is clearly connected with Turner's visit to the Isle of Wight in 1827, where he stayed with Nash, the architect, at East Cowes Castle.

There are in the Tate Gallery nine pictures painted during this visit. These nine paintings were painted on two pieces of canvas and were separated for the first time in 1906. Our sketch is obviously a variant of No. 2000 *Shipping at Cowes*, No. 2 for the compositions tally so closely that it is impossible that our sketch was executed during some other visit.

All the Tate sketches remained in Turner's studio until his death, when they were bequeathed to the nation.

Therefore one may only surmise that Turner had a visitor to his studio in 1835 who bought the sketch and Turner signed and dated it. This was not an uncommon practice.

Whatever the solution of the date may be, the Gallery is very fortunate in possessing such a beautiful painting.

JAMESTISSOT(1836-1902)

STILL ON TOP Oil on canvas 34 x 21 ins

Signed *J.J. Tissot*

This attractive painting was presented to the Gallery in 1921 by Lord Leverhulme. Tissot has received renewed attention in the last few years and an exhibition of his work was organised by Sheffield Art Gallery (England) and later toured by the Arts Council of Great Britain.

Tissot, who was born in Nantes and sought refuge in England after the Franco-Prussian War, is at best, a very fine illustrator of his period, although his oil sketches suggest that he might have been a more considerable artist. The painting here is probably related to *Preparing for the Gala*, now in the collection of Leonard P. Lee, Esq. The garden is the artist's at his house at Grove End Road, London.

The date of the picture is probably about 1873-4 as the black and white dress is the same as that worn by the left-hand model in *Coining Aboard*, which is dated 1873. Tissot was so accurate in his painting of dress that it is not difficult for the social historian to date the artist's paintings reasonably accurately.

It is strange to note that Tissot in his last years painted only religious subjects and spent the last two years of his life in a monastery at Bouillon.



j. j. TISSOT

Still on top

Acquisitions

The following works have recently been purchased by the Library and Art Gallery Committee.

HENRY MOORE (Born 1898) *Head of a Girl*
1923 Bronze Height 6J ins

DAVID COX (1783-1859) *Coming from Church* Oil on canvas 14x22 ins

FRANCES HODGKINS (1869-1947) *Ornaments, 1942* Gouache 21 x 14[^] ins

JOHN LINNELL (1792-1882)

The Fishing Party

Oil on canvas 27J x 36 ins

EDGAR DEGAS (1834-1917)

Femme Mettant Son Bas Bronze 18 3/4 ins

The following works have recently been purchased by the Mackelvie Trustees.

THOMAS GAINSBOROUGH, RA (1727-1788) *John Sparrowe, Bailiff of Ipswich* Oil on canvas 50 x 40 ins

JOSEPH WRIGHT OF DERBY, ARA (1734-1797) *Portrait of Mrs Boyle* Oil on canvas 30 x 25 ins



AUCKLAND CITY ART GALLERY

THE ENTRANCE HALL

RECONSTRUCTION AND REDECORATION OF THE GALLERY ENTRANCE HALL

The main entrance of the Gallery has now been completed, as can be seen by the photograph on the opposite page. The Gallery now has a much more dignified and spacious entrance than hitherto. Entrance to the galleries can be made either to the left or right.

THE ACCESS GALLERY

This is entered by the door on the left of the entrance hall, and has, been completed except for the main lighting. The wall on the right-hand side has been surfaced with a twisted paper mesh which provides a pleasant, textured background for pictures.

THE MACKELVIE GALLERY

This Gallery has been undergoing major structural alterations. The old roof has been removed and a new one put in. This has been set in much lower than its predecessor. A timber egg-crate false roof is hung below, in which will be situated the main lighting for the Gallery. The walls are to be re-decorated with damask, and six 8ft high removable walls are being constructed to butt end on to the main walls, thus providing a series of bays in which we can show different periods and schools of painting. We are hoping that this Gallery will be completed some time in October, when it will be hung with pictures drawn from both the Mackelvie and City collections.

THE CITY GALLERY

Immediately the Henry Moore exhibition closes, this Gallery will undergo similar treatment as the one described above.

THE COLLECTIONS

During the last three years a considerable amount of work has been done on indexing the collections. We can now say that every work in the permanent collection has a card, which means that in a year or two we will be able to publish a catalogue. Of special interest to New Zealand is the topographical collection of drawings and watercolours relating to New Zealand, with special emphasis on Auckland. All the watercolours and drawings in the Old Colonists' Museum have been incorporated in this system and the index for this collection is approaching completion. It has been arranged by both artist and locality, and in some cases by individual buildings or features, so that when it is completed the index will be invaluable for the historian. The artists themselves have not been neglected for soon we expect to commence a series of small one man shows of the early artists of New Zealand.

It is to be hoped that an effort might be made by all the principal collections in New Zealand, such as the Alexander Turnbull Library at Wellington and the Hocken Library at Dunedin, to subscribe to a national index which could be set up at Wellington to which any Dominion historian might refer. A further extension of this suggestion would be the establishment of a National Folk Museum wherein all the early colonist material at present scattered throughout the country could be brought together and properly cared for. At present there is too much of New Zealand's past history being put out unwittingly for the refuse collector.

SIR JACOB EPSTEIN (Born 1880)

PEGGY JEAN Bronze Height 9½ ins

IAN Bronze Height 16 ins

Epstein, who spent his youth in the East Side of New York, has always had great sympathy for the child, and in writing in his autobiography about his own daughter, Peggy Jean, he says. *To work from a child seemed to me to be the only work worth doing . . .*



JACOB EPSTEIN

Peggy Jean

The earliest of the sculptures here is the *Peggy Jean* dated about 1923-4. This child of the artist has been the subject of many sculptures and many drawings. Epstein refers to . . . *The small forms, so seemingly simple, are in reality so subtle and the hunting of the form is an occupation that is at once tantalising and fascinating.*

Ian is much later, being sculpted in 1942. (Plate p. 166 Epstein, *An Autobiography*.) One is made immediately aware of the expressiveness of a child's arms and how essential they are in the portrayal of this young boy.

Both these works were acquired by the Mackelvie Trustees in 1948.



JACOB EPSTEIN

Ian

The Print Collection

Listed below are the recent additions to our Print Collection. At the moment we are concentrating on building up the period from 1880 onwards.

A Print Collection of this kind gives a gallery such as this an opportunity to acquire original works by those artists we are financially unequipped to represent with oil paintings. The

renaissance of the original print since the end of the Second World War has been most encouraging to witness. All the prints have been purchased with the exception of those by *Schmidt-Rottluff* which were presented to the Gallery by the executors of the late Dr. Rosa Schapire.

Height preceding width. All measurements in millimetres.

BONNARD (1867-1947)

PORTRAIT OF RENOIR

Etching 257x451

Signed *Bonnard* on plate, l.r.

CEZANNE (1834-1906)

TETE DE FEMME 1873

Etching 121 x 95

Signed *P. Cezanne 73* on plate, l.r.

CHAGALL (Born 1889)

LE CHARLATAN

Etching and watercolour 295 x 239

Signed *Chagall* on plate, t.l.

DUCHAMP (Born 1887)

COMPOSITION

Etching 167x68

Signed *Marcel Duchamp* on plate, l.l.

DUFY (1877-1953)

LA BAIGNEUSE

Lithograph (col.) 216 x 146

GRIS (1887-1927)

BORIS 1921

Lithograph 140 x 32 Ed. 50: Pull 20

Signed *Juan Gris 5.21* on stone, l.l.

KANDINSKY (1866-1944)

KLEINE WELTEN

Etching 236 x 197

Signed (monogram) 'K' on plate, l.l.

Signed '*Kandinsky*' on paper, l.l.

KOLLWITZ (1867-1945)

HAMBURGER KNIEPE

Soft-ground etching with a lithographic tone block 181 x 217

Signed *Kdthe Kollwitz. 1901* on paper, l.r.

MATISSE (1869-1955)

LA LISEUSE

Lithograph 492x394

Signed *Henri Matisse* l.r.

Ed. 50: Pull 36 l.r.

PICASSO (Born 1871)

SCENE D'INTERIEUR

Lithograph 217x281

ROUAULT (Born 1871)

CELUI QUI CROIT EN MOI, PUT IL MORT VIVRA

Etching and aquatint 473 x 433

Signed *G. Rouault 1913* on plate, l.l.

(Plate 28 for the series *Miserere et Guerre*)

SCHMIDT-ROTLUFF (Born 1884)

SAILING BOATS ON THE ELBE, NEAR HAMBURG

Woodcut 394x502

Signed *S. Rottluff 1911*, l.r.

HEAD NO. 2

Woodcut 502 x 395

Signed 5. *Rottluff 1911*, l.l.

NUDES

Woodcut 198 x 270

Signed *S. Rottluff 1913*, l.r.

YOUNG WOMAN'S HEAD

Woodcut 300 x 238

Signed *S. Rottluff 1914*, l.r.

WOMAN IN THE WOODS

Woodcut 392 x 502

Signed 5. *Rottluff 1914*, l.l.

MELANCHOLY

Woodcut 504 x 384

Signed *S. Rottluff 1914*, l.r.

THREE KINGS 1917

Woodcut 495 x 390

Signed 5. *Rottluff*, l.r.

TANGUY (Born 1900)

COMPOSITION

Etching 175 x 125 Ed. 100: Pull 46

Signed (monogram) *Y.T.* on plate, l.l.

Signed *Yves Tanguy* on paper, l.r.

VUILLARD (1868-1940)

SQUARE VINTIMILLE

Etching 329x251

Signed *E. Vuillard* on plate, l.l.

VILLON (Born 1875)

LE CHEVAL

Etching 76 x 125

Signed *Jacques Villon 21* on plate, l.l.

exhibition calendar

Henry Moore

THIS EXHIBITION, which has been organised by the British Council, has recently toured Canada and opens in Auckland in September. It will then tour various other centres in New Zealand.

The exhibition consists of 36 pieces of sculpture and 31 drawings. The earliest sculpture is dated 1927 and the latest 1954, so that this is a very comprehensive and exceptionally valuable exhibition for New Zealand where not nearly enough exhibitions of this kind have been seen.

Auckland 17th September - 7th October
Christchurch -- 16th October- 13th November
Wellington 25th February - 10th March

AUCKLAND CITY COUNCIL LIBRARY AND ART GALLERY COMMITTEE

His Worship the Mayor. Mr J. H. Luxford. CMC.

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